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STEPHEN KING THE STAND



AGUIRRE-SACASA
PERKINS
MARTIN
BERMEJO

MARVEL

SKETCHBOOK

THE STAND SKETCHBOOK



Featuring the artwork of
MIKE PERKINS & LEE BERMEJO
and commentary by
**MIKE PERKINS, LEE BERMEJO &
ROBERTO AGUIRRE-SACASA**

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THE GREAT AMERICAN NOVEL.

That's how artist Mike Perkins described *The Stand* during a recent visit to the Marvel offices. I can just imagine how that assessment might make some snooty critics smirk. Fitzgerald, Steinbeck...King?

Hey, don't let the plague-ravaged corpses and snarling wolves fool you. Ask any Constant Reader (you know, those people like us who have devoured Uncle Stevie's wicked concoctions since they were 14) which is their favorite King book and many will point to this 1,000+ page saga.

Why? Could be the goose bumps one gets just thinking about the unholy entity known as the Walkin' Dude. Perhaps it's the horrifyingly real post-apocalyptic setting of the sprawling, good vs. evil quest. Or just maybe because *The Stand* is a larger-than-life adventure that deals with larger-than-life concepts.

Faith ... Fear ... Violence ... Hope ... Religion ... Justice ... Sex ... Destiny ... Redemption ... all played out in a Revelations-soaked wild West. You tell me if those aren't the obsessions of America — not to mention the ingredients of the Great American Novel.

Still not convinced? Just take a look into the faces of the character designs in this sketchbook, read the creator commentary, and you'll see the respect and passion that Perkins, writer Roberto Aguirre-Sacasa and cover artist Lee Bermejo bring with them as they invite you to join them on a harrowing journey into Armageddon itself.

Happy trails, Constant Reader ... oh, and do something about that cold you got there ... sounds like a doozy.

— Bill Rosemann, editor



PROMOTIONAL ARTWORK BY MIKE PERKINS

From Mike Perkins: Flagg is such a prominent presence in *The Stand* that with just a single image of him you can encapsulate the whole book. That's what I was going for here. It came pretty much as a whole into my head and Joe Q suggested making the skull in the foreground a lot larger as it's such a primal image.



Color Art by Laura Martin



VARIANT COVER SKETCHES BY MIKE PERKINS

From Mike Perkins:

After it was determined that we would tackle the interconnecting covers, and decided which characters to concentrate on, we had to determine where the setting would be. In my mind there was only one place. The Lincoln Tunnel scene in the book is so visceral and finely imagined that it becomes a centerpiece for that section of the novel. Just before we'd decided to approach the covers in this way I'd taken the opportunity, whilst in New York for the convention, to wander around and take numerous photos for exact reference. One such place I knew needed to be spot-on was the Lincoln Tunnel.

We've also thrown into each scene something pertaining to each of the characters visualized — just something to keep your eyes open for.

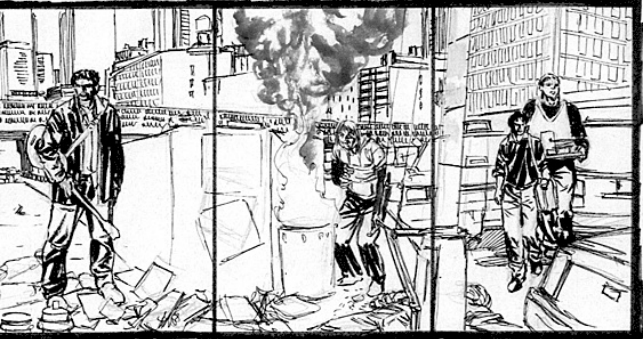


ISSUE ONE · FLAGG

CLOSE UP OF FLAGG - IN SHADOW -
WITH DEAD BODIES (CAPTAIN TRIPS)
CARS CRASHED AND PILED-UP
BEHIND HIM · FLAGG IS
BECKONING US IN TO TAKE
THE STAND .

ISSUE TWO: STU, FRAN + HAROLD

FRAN, TOUCHING BELLY, PROTECTED
BY STU · HAROLD JEALOUSLY
LOOKING ON · BABY STROLLER
OVERTURNED - MOSTLY WITH
BLANKET BUT WITH A TINY HAND
SHOWING · A SMASHED PHOTO OF
FRAN'S PARENTS ON THE GROUND .



ISSUE THREE : LARRY

LARRY UNDERWOOD WITH GUITAR, RUBBLE AND COPIES OF "BABY, CAN YOU DIG YOUR MAN", SCATTERED AROUND UNDER HIS FEET.

ISSUE FOUR : TRASHCAN

TRASHCAN MAN STARING AT A BURNING TRASHCAN. HE'S TRANSFIXED - HOLDING ON TO A LIGHTER WITH A MATCHBOX WITH SCATTERED MATCHES AT HIS FEET. RUBBLE AND BODY.

ISSUE FIVE: NICK+TOM

NICK ANDROS AND TOM WALKING THROUGH THE TRAFFIC. TOM HOLDING HIS TOY GARAGE.



ISSUE #1 VARIANT COVER
PENCILS & INKS BY MIKE PERKINS





**ISSUE #1 COVER SKETCH OPTION
BY LEE BERMEJO**

From Lee Bermejo: Something wicked this way comes. The first cover image of *The Stand* had to convey that in spades. Since Flagg is the physical embodiment of that concept, it was challenging to try and keep him iconic while still giving him a look, walk, and attitude that would send chills down your spine. I also liked the idea that there would be something simple and normal yet obviously "off" about the image as a whole ... something unsettling.

While drawing this sketch, I couldn't help but keep thinking about what was going to happen in that gas station ... what was in that car. It got to my nerves a little.

Then I started coughing ... true story.

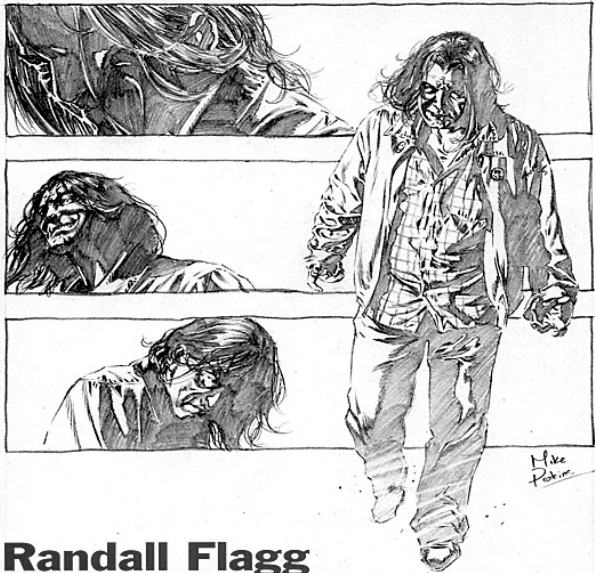


ISSUE #1 COVER BY LEE BERMEJO





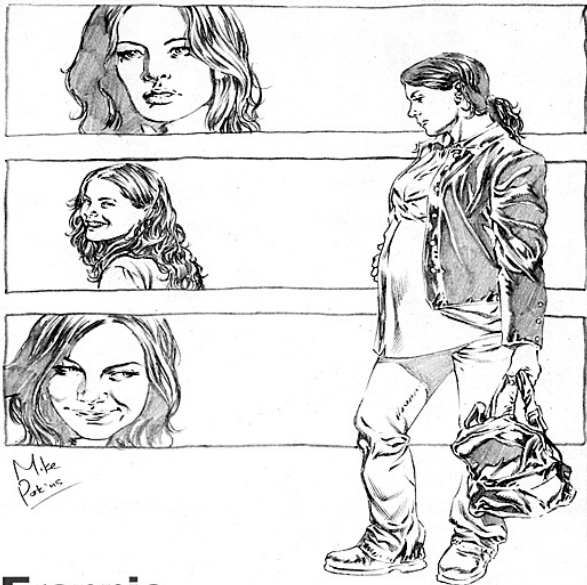
Color Art by Laura Martin



Randall Flagg

ROBERTO AGUIRRE-SACASA ON RANDALL FLAGG: The man of nightmares. Or, put another way, our nightmares given human (more or less) form. The dark side of the American Dream. Versions of him appear in more than a few of Stephen King's novels; besides *The Stand*, Flagg haunts King's *Dark Tower* series, *Eyes of the Dragon*, and maybe even *Hearts in Atlantis*. But the most terrifying incarnation of R.F. appears in *The Stand*. King's "Walkin' Dude" may not be the Devil, himself, as Mother Abigail says, but he comes pretty damn close ...

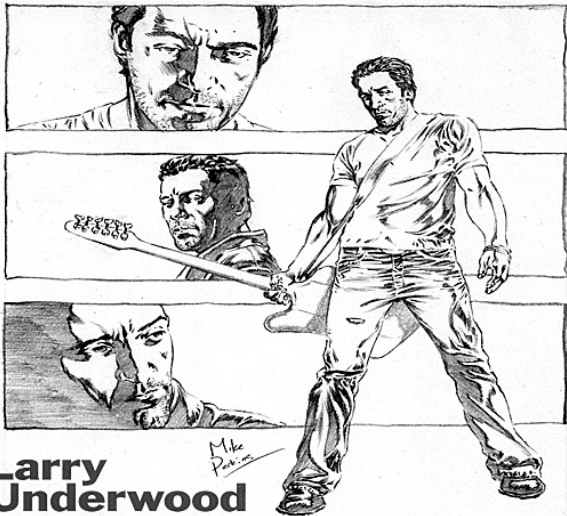
M.P. ON RANDALL FLAGG: I felt that Flagg needed to be designed less as a man — more as a force of nature. His hair will obscure his features, his face will be almost always in heavy shadow. This is the creature lurking under your bed, in your wardrobe, in your nightmares. Slightly familiar but wholly terrifying.



Frannie

R.A.S. ON FRANNIE. My favorite character in the novel. I didn't give Mike Perkins much art direction in terms of how he should draw our characters — for that, there's always the original novel to refer to, and anyway, Mike's a genius — but for Frannie, I *did* write: "We have to fall in love with her immediately." Which, of course, we do. Just like Harold Lauder and Stuart Redman do.

M.P. ON FRANNIE: Aaah, dear Frannie. Just following the descriptions right there in the book, you know you have to fall in love with her. She has to have that glint of fun and mischief in her eyes but also the determination to be a strong survivor ... and not just for herself.



Larry Underwood

R.A.S. ON LARRY UNDERWOOD. Stephen King's novels and stories frequently feature artists as heroes or anti-heroes. Usually, for obvious reasons, these artists are writers; Thad Beaumont in *The Dark Half* and Ben Mears in *Salem's Lot* immediately spring to mind, but the list goes on and on. In *The Stand*, we have singer/songwriter Larry Underwood, on the brink of stardom when the super-flu hits, which — to me — is Larry in a nutshell: Wrong place, wrong time.

What I like best about Mr. Underwood (note his last name, pun fully intended, I'm sure) is that, at the start of *The Stand*, everyone has basically given up on him — including Larry, himself — and that somehow, as unlikely as it seems, he *does* go through what his mother describes as a "change of soul." What makes Stephen King such a brilliant writer is that for quite a long while, you're not entirely sure which side Larry's gonna end up on: Good or evil.

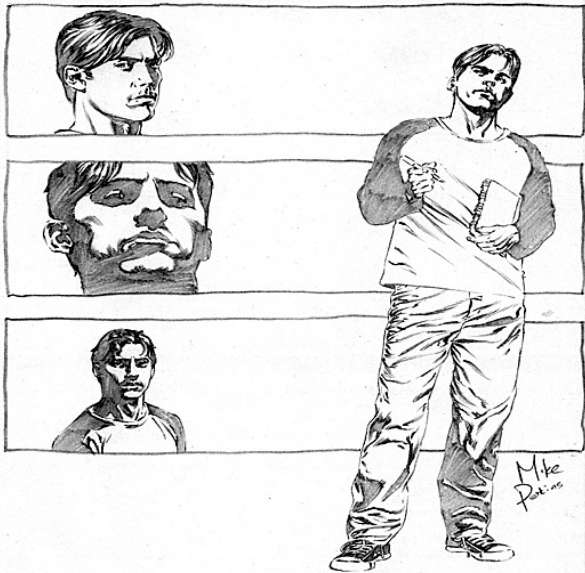
He also happens to be a key player in one of the novel's most terrifying set pieces: His and Rita's escape from Manhattan via a corpse-choked Lincoln Tunnel.

M.P. ON LARRY UNDERWOOD: My favorite character in the book. Larry has to represent both what we would like to be and what we hope we never turn into. He should be recognizable as "the rock star" but tries to hide the fact. There should be a darkness to him — a darkness he truly wishes to overcome within himself.

Nick Andros

R.A.S. ON NICK ANDROS. Only Stephen King would decide that the leader of his ragtag group of heroes should be a twenty-two-year-old drifter who can't speak and can't hear, which — when you think about it — makes a kind of perfect sense: Nick speaks no evil and he hears no evil. (And, after his second encounter with Ray Booth almost leaves him blind, he very nearly *sees* no evil.) Selected by someone — Mother Abigail? God? — to lead half of the country's survivors against the forces of darkness, it's going to take everything in Nick's doubting soul to rally his people for their final stand against Ultimate Evil...

M.P. ON NICK ANDROS: A truly heroic soul. Nick needs to be young enough to have not found himself truly but old enough in his soul to know his true worth.





Trashcan Man

R.A.S. ON TRASHCAN MAN. A classic Stephen King misfit. A pyromaniac for whom the end of the world means nothing more than: "I can blow up as many things as I want, and set as many fires as I want, and there's no one around to stop me, or punish me, or make fun of me." (At least until Flagg beckons Trash towards Las Vegas, towards some "great work" or other, in the desert.)

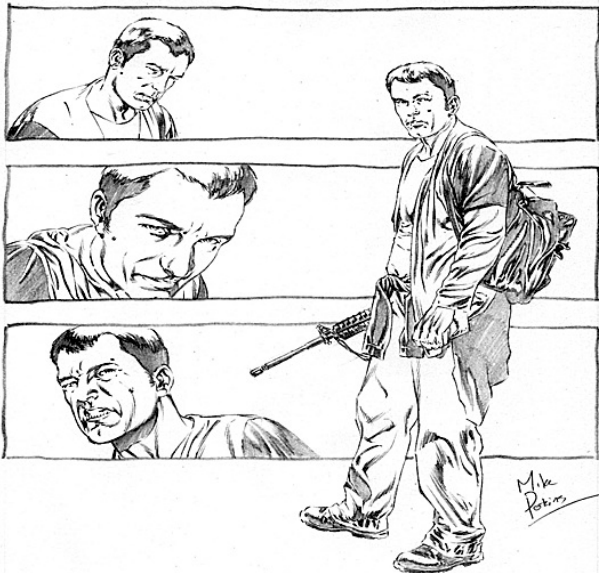
I love how — in both the novel and in Mike's sketches — Trashy's body is a catalogue of burns and injuries, most of them self-inflicted. Symbolizing, perhaps, just how truly ravaged and diseased and rotten the entire country becomes pre-apocalypse. (Or, if sociologist Glen Bateman is right, how rotten it was pre-apocalypse, as well.)

M.P. ON TRASHCAN MAN: The most fun character to depict — even though his appearance is somewhat horrific. That madness, that terrifying obsession, has to come across in the illustration, although there also has to be a smidgen of pathos to him.

Stu Redman

R.A.S. ON STU REDMAN: He's our story's Everyman. Down to Earth, no-nonsense, decent, and plain-spoken. Steady and stoic. He's like John Proctor in "The Crucible" by Arthur Miller: A good man, trying to do his best during Godless times.

M.P. ON STU REDMAN: Yup, the Everyman. Constantly striving just to live a normal life. Trying to be a football star at school, trying to be a hard worker in a dying business, trying to be a normal husband and father in a tragically short marriage ... yet ... Stu needs to carry the dignity and determination that will see him through so very many hardships to come.



THE CREATORS



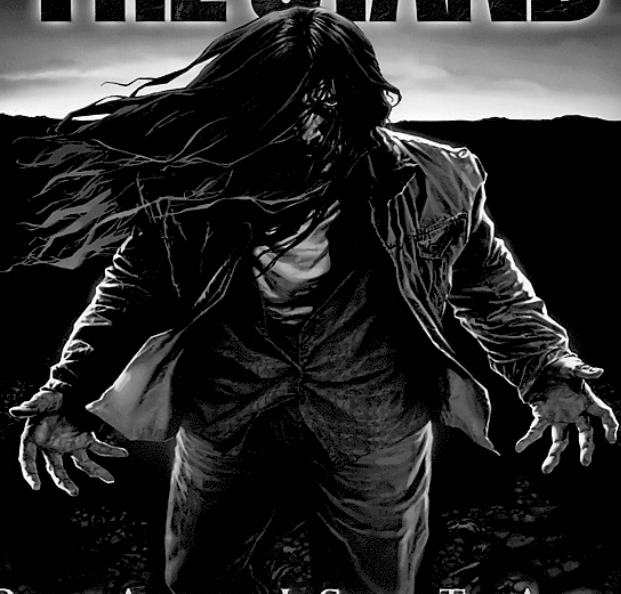
Stephen King is one of the world's most popular storytellers. He is the recipient of the 2003 National Book Foundation Medal for Distinguished Contribution to American Letters and the 2007 recipient of the Grand Master Award from the Mystery Writers of America.

Roberto Aguirre-Sacasa won a prestigious Harvey Award for his work on *Marvel Knights 4*, a series dedicated to the more human side of the Fantastic Four's daily lives. In addition, the formerly green comics scribe has enjoyed successful runs on the horror-tinged *Nightcrawler* and *Sensational Spider-Man*, and penned the miniseries *Secret Invasion: Fantastic Four*, *Dead of Night: Man-Thing* (under Marvel's MAX imprint), and *Angel: Revelations* (under the Marvel Knights banner), as well as numerous one-shots and specials. An accomplished playwright, Sacasa also writes for movies and television, and most recently joined the writing staff of HBO's acclaimed series *Big Love*.

Graduating from CrossGen to draw for the House of Ideas, **Mike Perkins** co-created *Spellbinders* with writer Mike Carey before joining the art team on *Captain America*. With Steve Epting and Butch Guice, Perkins has helped bring a consistency to the visual look of writer Ed Brubaker's scripts that has anchored the title with a polished realism. Perkins has also penciled the limited series *House of M: Avengers* and *Union Jack*.

Lee Bermejo began drawing comics professionally in 1997. As cover artist, he has worked on titles such as *Daredevil* and *Hellblazer*. Bermejo recently completed work on a graphic novel featuring the Joker with frequent collaborator Brian Azzarello. The two were also responsible for *Batman/Deathblow: After the Fire* and *Lex Luthor: Man of Steel*. Bermejo lives in Italy with his wife, Sara.

STEPHEN KING THE STAND



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